

**MUTATIS MUTANDIS : Abstract Painting Exhibition**

**13 - 15 July 2018, The Arts House**

# MUTATIS MUTANDIS

Latin phrase for

“the necessary changes having been made”;

“once the necessary changes have been made”

Exhibition | 13 – 15 July 2018

Venue | Gallery II, The Arts House, Singapore

## About the Exhibition

A group show by five NAFA Fine Arts Certificate Programme alumni to celebrate the commitment and achievements made after completing the programme. The five amateur artists share a common interest in abstract painting. With the support, guidance and fellowship of teacher-mentor Mr Raymond Yap, they continued to explore and experiment on the relationships between shapes, forms, lines and colours in line with abstract art’s objective of breaking away from traditional representation of physical objects. Featuring different styles, expressions and mediums, Mutatis Mutandis is the fruit of the artists’ love and labour in painting abstract art.

## Exhibiting Artists

Raj Kamal – Pearl Ha – Katherine Loo – Shirley-Ann Oh – Tay Seow Yong

## **Message from Guest-of-Honour**

Mutatis Mutandis ~ “The necessary changes having been made.”

Change, mutation, deviation, originality ... necessarily accomplished. Having made necessary changes, we proceed to the next step. By mutating we progress. Through an act of deviation, we produce anew. To create art, an artist embraces the original, and finds a way other than the paths established before.

The artists in this exhibition have made a change necessary to their lives. Having done so, the outcome is dedication, discipline, the creation of art works and an exhibition.

Congratulations to five students from NAFA’s Centre for Lifelong Education on the launch of their exhibition. May you continue to develop your art and make all other necessary changes to your lives as artists.

### **Mr Khor Kok Wah**

Vice President (Industry & Projects)  
Dean (Centre for Lifelong Education)  
Nanyang Academy of Fine Arts  
Singapore

## Message from Teacher-Mentor

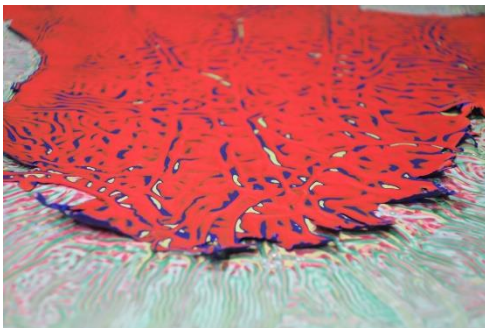
To be a mentor of a group of art enthusiasts, from diverse backgrounds, is indeed a privilege. I have observed and admired the growth of their work, realised through their personal frames of reference, which can be felt intensely in their artworks.

As their tutor, I have witnessed the expansion of their reciprocation to observation, interpretation and image manipulation. Art which involves leaving a mark or an impression uniting both conventional and unconventional techniques, is a complex, multi-layered, and emotionally-packed endeavour.

Accomplishing a transfer of knowledge and skills without compromising their individuality as artists is easier said than done. To watch them emerge from my course maintaining the vitality of exploration and experimentation, in tandem with abstract art's objective of breaking away from traditional representation to produce such authentic work is a huge compliment for me.

### Mr Raymond Yap

Lecturer, Fine Arts Programme  
Nanyang Academy of Fine Arts  
Singapore



**Work in progress  
2018, mixed media  
dimension variable**



## Message from Guest Artist

The artists in this exhibition share a commonality of ambition for their work and the role that it plays in their lives. Abstract painting is a highly challenging pursuit, conjuring expressiveness seemingly out of thin air. Colour and surface unite to afford a meaningful plasticity, yet this simple fact can mislead in its implication that expressiveness comes easily. It does not; in fact the simplest of outcomes is often arrived at through great labour. Abstract painters require a confidence to believe in their work as an autonomous art-form, a belief that a particular colour or brushstroke holds a truth in its presence in a painting. It can simply 'be'. The very nature of this belief is a great parallel for how we believe in ourselves as people. Abstract painting need not concern itself with narratives or socio-political issues for it is an art of humanity rather than society. The artists here all know this instinctively, manifest in their choice to pursue the rigours of abstract painting in this day and age.

### Mr Emyr Williams

Abstract Painter

Essex, United kingdom



**Alongside**  
**2017, acrylic on canvas**  
**176 x 123 cm**

## Raj Kamal

Growing up, Raj Kamal remembers himself observing and wondering about minute details that were often overlooked by many. As he puts it, “As we pass each moment in existence, we undergo a variety of thoughts, and even thoughts about those thoughts, intertwined with our emotions and sensations. Over time, we may brush off a big portion of these and label them as unnecessary in context to the pace and practicality of the world today; simply ignoring them because we have categorized them as “useless” all along. This process of filtering becomes more efficient as we grow and that is sad”.

Currently, Raj is a scientist and a freelance lecturer in the field of Engineering Sciences. While undergoing his studies, he was drawn towards abstract art in NAFA and as he puts it in his own words, “I started abstract art in NAFA because it is the only place where I can fully express the details of my observations and ideas about anything without being restricted to one line of thought. Once I was there, I knew I was right where I wanted to be and art has turned out to be the most mentally intensive and addictive activity I have ever done so far.”

Raj’s art at the moment, is mainly focused on organic based abstract paintings that are derived from his experimental ink and paint transfer processes. His art stems from his belief that all conscious and subconscious physical and mental activities experienced by an individual, can be translated to imagery forms.

He ultimately aims to translate concepts from mathematics and science, consciousness, society evolution, and patterns and relationships that occur in space and time, or simply anything and everything for that matter, to visual forms.

**Urban-Nature Continuum**  
2018, paint, ink & paper  
on canvas  
85 x 63 cm



**Depravity**  
2018, paint, ink & charcoal  
on canvas  
90 x 63 cm

## Pearl Ha

My paintings are of forms that reveal a world space which is very much alive.

The background and foreground are the core essence which unveils environments, atmospheres and ambience that invites viewers to interact perceptually with the paintings.

Depicting a segment of the world space through the visual doorway of the canvas, viewers are encouraged to experience, consciously or unconsciously, in the all-encompassing environments

in - on - under - above - beyond

the canvas, to discover or birth meanings through their own experiences,  
memories,  
and perhaps, dreams.



**Diptych : Two Minds**  
2017, acrylic on canvas  
30 x 21 cm, 30 x 41 cm



**Getaway**  
2018, acrylic on canvas  
101 x 76 cm

## Shirley-Ann Oh

To me, art does not exist in a vacuum. Every piece of art is inextricably linked - one to another - through the artist's ability to invoke thought, emotion, senses and wonder. I start on my pieces with an idea, an emotion. But like a child, each piece grows organically despite my ministrations. And the finished painting is often very different from what I intended in the beginning.

I use a variety of materials and processes, and speak to the audience through an interplay of colours and textures.

I am happiest when different people have different takes and different reactions on the same piece.



Nightwoods 3  
2018, mixed media on canvas  
122 x 92 cm



Jungle 1  
2018, mixed media on canvas  
122 x 92 cm

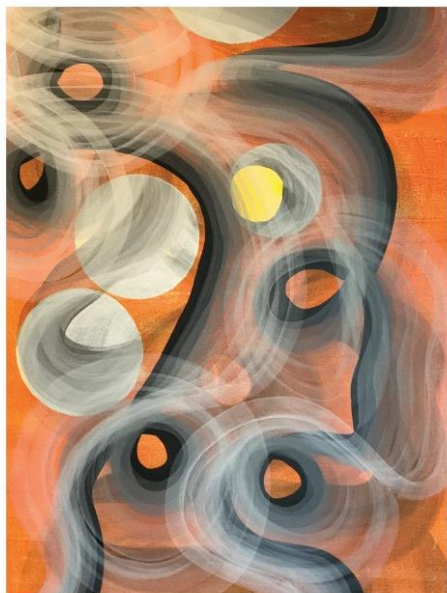
## Tay Seow Yong

Painting makes me happy, especially abstract painting. I enjoy playing with colours, textures, gestures and movements that brings energy into the painting, resulting in part of my thoughts being transferred to the canvas.

Every time I start an abstract painting, it is like talking to my painting as it evolves, asking it where else to paint next, what texture to put on next, what other movements to convey ...

Painting builds discipline into me. I believe the commitment of time and energy will make me a better painter. I am constantly learning new techniques and skills as I develop my own individualism and style.

I hope that I have created paintings that viewers will enjoy visually and feel the commitment that I put into every piece of work.



**Scripts in Motion I**  
 2018, acrylic on canvas  
 61 x 122 cm



**Diptych : Imagination in Colours I & II**  
 2018, acrylic on canvas  
 100 x 100 cm each

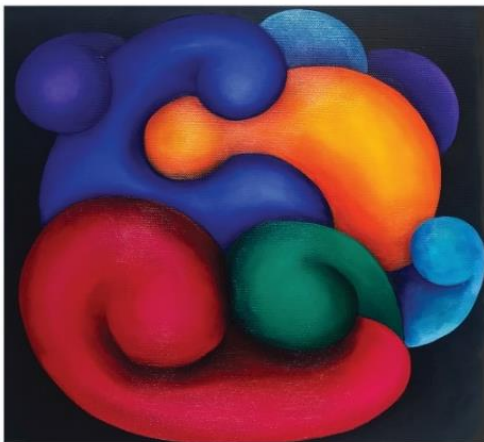
## Katherine Loo

I am inspired by full-figured forms that are at different states of entwinement, outstretched, in motion or at rest.

In my process, I look to the world of animals at play and their interactions to distil the pure feelings into abstract forms.



Untitled  
2017, acrylic on canvas  
30 x 30 cm



Afflexion  
2018, acrylic on canvas  
30 x 30 cm

*Front cover image by Tay Seow Yong*  
*Back cover image by Raj Kamal*

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